



MEMBERS EXCHANGE

Publication of the American Medallist Sculpture Association

Web site: <http://www.amsamedals.org>

Email: info@amsamedals.org

Spring 2003 Volume 16, Number 2

Memphis show update.

The selection of medals for the Memphis show is done and the medals have been shipped off to the National Ornamental Metal Museum in Memphis, Tennessee. 24 members had medals accepted.

Congratulations to the following artists:

Barbara Arum, Richard Bonham, George Cuhaj, Eugene Daub, Anne-Lise Deering, Kenneth Douglas, Roger Hannam, Amanullah Haiderzad, Barry Johnston, Marie Jean Lederman, Jacqueline Lorieo, James MaloneBeach, Mashiko, Anna Meszaros, Michael Meszaros, Del Nebigging, Erin Elizabeth Payne, Sylvia Perle, Ann Shaper Pollack, Marion Roller, Alex Shagin, Jeanne Stevens-Sollman, Andrew Sterling and Bud Wertheim.

The opening reception will be on July 20th.

Let's try to make a good showing of our membership for the opening!! We have a second venue for the month of October 2003 at the Ford Gallery, Eastern Michigan University, Ypsilanti, MI. We will also have an opening reception for the exhibit there but date is not yet determined so there will be a note about that later.

Mark your Calendar...Aug. 1, AMSA meeting !!

AMSA will have a general membership meeting for 2 hours at the ANA Convention in Baltimore on Friday, August 1 at 1:00 PM.

[Program to be announced later].

The American Numismatic Association's [ANA] "World's Fair of Money" Convention will be held July 30-August 3 at the Baltimore Convention Center, 1 West Pratt Street, Baltimore, Maryland. Admission is free.

AMSA officers:

<u>President:</u>	Sylvia Perle perlestudios@hotmail.com , Ph. 248-851-7268
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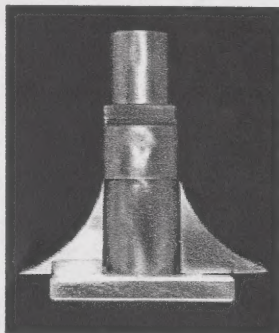
Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallist sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals, only.

Deadline for the next newsletter is July 1, 2003

This newsletter includes a second survey. We are trying hard to improve our service to the membership. Please take time to respond to the questions and return to AMSA. Thanks !

Janet Indick Exhibit

Janet Indick of Teaneck, N.J. is exhibiting Sculptural Medals in gold plated bronze at the Kerygma Gallery, 38 Oak Street, Ridgewood, New Jersey. Some of her pieces are unique, others are editions. Her work can be viewed at the gallery from March through July.



Nomination Time !

It is time again to look for members that will volunteer to serve AMSA by holding an office.

We need a secretary and a newsletter editor.

Please consider what you can do this coming year and let one of the following Nominating Committee members know. They are: Ann Shaper Pollack chair; Jeanne Stevens-Sollman and Anne-Lise Deering. Thanks to those who have already volunteered. Please send a short bio-sketch to the secretary! The bios need to be included on the ballot ! Thanks!!!

AMSA's advertising policy.

We are accepting ads in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year. Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

For commercial businesses:

A half-page business ad is \$100 for the year/ 4 issues. A quarter-page business ad is \$60 per year/ 4 issues.

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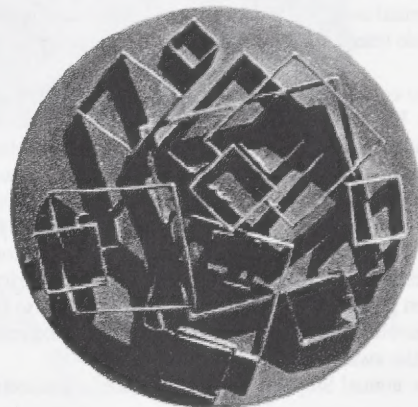
Ann Shaper Pollack Medal

Black Tuesday,

September 11, 2001 / Ground Zero.

This is a unique four inch round medal with a layered construction of hollow square forms of different sizes attached to the copper round form. The

terrorist attack on the Twin Towers at the World Trade Center in New York City inspired her to create this medal. It depicts the total



destruction of the towers that have fallen to the ground and the absence of all life. This medal was exhibited at the Fidem Exhibition in Paris, France in 2002.

It has been acquired by the British Museum for their Collection.

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J. Sanford Saltus Award Presented

The J. Sanford Saltus Award for Signal Achievement in the Art of the Medal was presented at the American Numismatic Society on Saturday, March 8, 2003. The recipient is the distinguished Canadian artist Dora de Pédery-Hunt, who is perhaps best known for her portrait of Queen Elizabeth II, to be seen on the obverse of Canadian coinage since 1990. Having been born and trained as a sculptor in Budapest, Hungary, she immigrated to Canada in 1948 and commenced working in the medallion format in 1960. She has created over 500 works in this field since that time, and gained wide international recognition and popularity.

The ceremony was opened, and those in attendance welcomed by Dr. Ute Wartenburg, Executive director of the American Numismatic Society, who introduced Dr. Stephan K. Scher, Chairman of the J. Sanford Saltus Award Committee. Dr. Scher introduced the program and the Award. He asked Robert Wilson Hoge, Curator of American Coins and Currency and Secretary of the Saltus Award Committee, to read the citation for the presentation of the Saltus Medal to Ms. de Pédery-Hunt. Dr. Scher then presented the medal and gave the floor to the artist, who delivered an enjoyable reminiscence and expressed her appreciation of the award.

The annual Stephen K. Scher lecture in connection with

the presentation of the Saltus Award immediately followed the presentation ceremony.

"The Renaissance of the Cast Medal in 19th Century France," was the title of this talk by New York dealer and Fine Arts connoisseur David C. Yates, who was introduced by Dr. Scher. Mr. Yates graduated from Amherst College, where he then served as Curator of Anthropological Collections from 1972 to 1975. He has been a specialist in late 18th through 20th century French sculpture, drawings and medals since 1977.

Immediately following the Scher Lecture, attendees gathered for a wine and cheese reception, to visit with Ms. de Pédery-Hunt and Mr. Yates and to view the new, temporary exhibitions. A selection of the artist's work was placed on display in the East Gallery of the Museum for the occasion. In addition, a grouping of items from the ANS cabinet entitled "Cast French Medals of the 1800s" opened in the same gallery at that time in conjunction with the Scher lecture. The two-part exhibition will remain on view until September, 2003. The exhibits were prepared by Mr. Hoge and Dr. Elena Stolyarik, ANS Collections Manager.

The event was followed by a festive subscription dinner in honor of Ms. de Pédery-Hunt at the Tang Pavillion, on West 55th Street.

..... Robert Wilson Hoge



Above: SALTUS award recipient Dora de Pédery-Hunt and MASC president Del Newbigging.



1979, Erasmus Rotterdamus



Above: AMSA members left to right, Mashiko, Marie Jean Liederman and Ann Shaper Pollack.



Adam and Eve with Owl 1967



Above: Beverly and Irving Mazze



Above from left : Susan Taylor, Del Newbigging and George Cuhaj



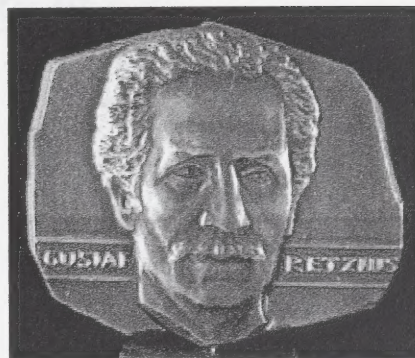
1961 Canada Council Medal

Ralph Sonnenschein exhibit medals at UCLA Biomedical Library

In June, 2002, Ralph Sonnenschein mounted an exhibit, in the UCLA Biomedical Library of about 35 pieces from his collection of portrait medals of individuals in the medical and natural sciences.

These were selected as representative of some of the important figures in neuroscience, including the Swedish neuroanatomist Gustav Retzius, a beautiful bronze cast medal by our friend and AMSA Vice-President Alex Shagin, shown on the right. Another interesting piece is shown below. The exhibit was invited by those in the Library who were hosts to the several-day congress of The International Society for the History of the Neurosciences. It remained in the library for several months and aroused a goodly amount of interest. On two occasions, Ralph and his wife Pat spoke to small groups of UCLA librarians and faculty members about medals in general and how his collection developed.

"It felt good to introduce these people to this art form and its attractions".
.....Ralph



Above obverse
Alex Shagin, 1991
Swedish neuro-anatomist Gustav Retzius,
87 x 105 mm, bronze
designed for the Children's Hospital,
Los Angeles, as an annual national award in
neuro-radiology.
Below reverse



Left:
Obverse of Camillo
Golgi (Nobel Prize,
Physiology or
Medicine, 1906),
bronze, 60 mm.,
by A. Grilli, 1977,
for Stefano Johnson.



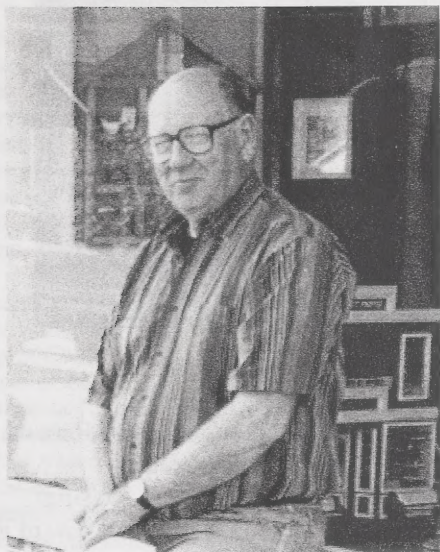
The Penn State University Grand Destiny Medal by Jeanne Stevens-Sollman

Medium: Cast Bronze
Edition: 100 plus 2 artist proofs
Color: Green/brown with bronze highlights
Size: 68 mm x 68 mm x 18 mm at base
Weight: 422.5 grams

This two part bronze Elm leaf medal with hinged inner leaf was designed especially for The Pennsylvania State University's Grand Destiny Campaign by internationally renowned medallist, Jeanne Stevens-Sollman, MFA, '72, Penn State. Cast in Cranston, Rhode Island at the C. A. Brown Foundry, the medal was chased, assembled and patinated by the artist. It symbolically represents the boulevard of Elm trees on the University Park main campus.



In Memoriam



Bill Davis in front of the window display of medals in St. Mary's, PA in conjunction with the Trout Run Medallie Symposium in 20001.

William David Davis, of Shippensburg, Pennsylvania, collapsed and died on Saturday, March 15, in Frankfurt, Germany. Bill has been a member of AMSA and an avid participant of the Trout Run Medallie Symposium for many years. Recently retired assistant professor of art at Shippensburg University, former associate director of the Museum of Art at the Pennsylvania State University, he exhibited his award winning works nationally and internationally. His family has requested that in lieu of flowers and memorial contributions, friends should commit a simple act of kindness in Bill's memory. As a fellow artist, he will be deeply missed.

A Star Is Missing

Marcel Jovine, a colleague, a friend, a very fine sculptor, a big hearted man and a patriot passed away early this winter leaving behind the grieving family, the mournful community and an enormous collection of excellently produced art which among other masterworks contains a number of outstanding medals and coins.

As fate would have it one of the last designs for the US Mint that Marcel was involved with will forever preserve both of our names. As several of the participating artists were standing out there sharing the spotlight in the Capitol Rotunda at the presentation of the new commemoratives, a painful realization dawned on me that this proud man was undeservedly missing from the picture due to his ailing health that forced him to turn down the official invitation to the ceremony.

Hardly did we know back then that in less than two years he would leave our ranks forever.

But wait! For those who remember, for those who really care, the best part of this great man and accomplished artist will always be displayed in the beauty of his remaining oeuvre.

And so will the artist's soul.

.....Alex Shagin



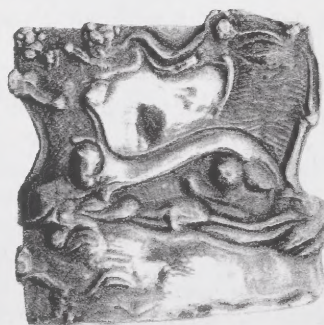
Medals by Bill Davis

Left:

"Eggplant and Maidenhair"
Bronze, 1999.

Right:

"Thinking of Art Nouveau"
Bronze, 2001.



AMSA 2nd Survey to help improve our organization.

Please help our organization by speaking up, giving your opinions and volunteer !!!!!
Send to AMSA, PO Box 1201, Edmonds, WA 98020.

1. Would you like AMSA to sponsor more Gallery exhibits? _____
2. More workshops? _____
3. More meetings? _____
4. What events would you like to see AMSA sponsor? _____
5. Would you be willing to arrange or chair such and event? _____
6. Do you volunteer to help? _____
7. Would you like to contribute an article to the newsletter? _____
8. Are you represented on the AMSA webpage? _____
9. Would you like to be an officer? _____
10. What office you would like to hold or receive more information about? _____
11. Do you have any special talents you could contribute such as: _____
Public relations, ___ Accounting, ___ Legal help, ___ Computer skills, ___ Graphic design etc. _____
12. How did you hear about AMSA? _____
13. Would you like AMSA to focus on any area not mentioned above? _____
14. What would you like AMSA to do differently? _____

Thank you very much for taking the time to respond to this questionnaire.
Let us all work together to make Medallie Art more successful and more visible to the
public !!!!!

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New medals by our members

**Jacqueline Lorieo's medal
"Adeodatus" (Latin for Gift of God)**

commissioned for the Austin Center, New Rochelle, N Y, celebrating their tenth anniversary of providing pastorel counseling. The title of the medal is the name of St Augustine's illegitimate son.

For the center he represents the shadow or the broken and shameful parts in each of us that are addressed in therapy.

The medal represents God's hand and the counselor's hand helping to mend a broken heart, using the flame to bring the shadow into the light of understanding and acceptance.



**First medal by sculptor
and AMSA member
Joy Kroger-Beckner.**

Joy is honored that her dog allows her to hold his paw.

When cradled between one's palms, the bronze "Palm Paw," which Joy modeled directly in wax

transports one to a serene world. As a bonus, it makes a great paperweight or book weight!



"Circle of Friendship" bronze,
120 mm x 125 mm x 6 mm,
limited edition of 24.



"Joyous Motion" bronze,
140 mm x 105 mm x 12 mm,
limited edition of 24.



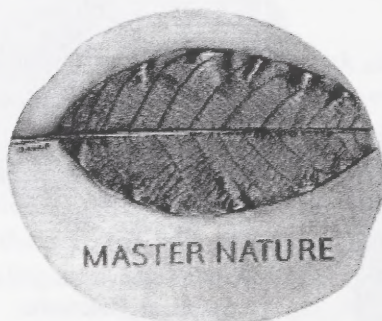
"Singing Sisters" bronze,
112 mm x 112 mm x 15 mm,
limited edition of 24.

New medals by Geert Maas

**Jane McAdam Freud
"Master Nature"**

forms part of a series called "Still Life - Dead Nature". It was conceived and made on a residency (organized by the Museum of Coins and Medals) in the lush valley of Kremnica, Slovakia in July 2002. The leaf is shown one side in the negative or as seen from behind. The obverse shows the leaf in its positive form. The words "Made in Kremnica" imply the forces of

nature in reference to the leaf. This medal was cast in bronze in a local foundry in Kremnica and is 16cm x 13cm.



Contemporary Japanese Medalllic Sculpture

An exhibition of 70 medalllic sculptures by 28 artists including a special exhibit of work by Keiichi Uryu (1919~1992). Recipient of the 1990 Saltus Award and father of the contemporary Japanese medal.

March 1 to May 31, 2003

"I am very excited to have the opportunity to curate the exhibition, Contemporary Japanese Medalllic Sculpture. We do not have much opportunity to view an extensive exhibition of contemporary Japanese medal art. The majority of Japanese artists who create medalllic sculpture do not exhibit their work in international medal art exhibitions.

Japan has a long history in the use of delicate techniques and expression in art objects which fit into ones hand like netsuke (a small carved ornament on a pillbox or a tobacco pouch), kanzashi and kushi (womans hair ornaments) and tsuba (sword guard).

Unlike western civilization, the coin in Japan did not develop into a precious art form. Coins were valued in gold by weight. Contemporary coins in the Western style in Japan were created in 1869. In 1868, the new Japanese government, the Meiji era, realized that the money format should be uniform. The techniques in coin production started with purchasing the entire coin making equipment of the Hong Kong Mint, which had been run by the British government. The first coins were designed by a famous Japanese silversmith and his school, and produced under the supervision of British technicians who were employed by the Japanese government until 1876.

Contemporary Japanese medal making utilizes the ancient tradition of the metalsmith and the silversmith crafts.

Collecting commemorative coins includes : special events, depiction of unique individual personalities, railroad trains and also relief stamps are very popular. In other countries, contemporary medal art, other than the commemorative medal, is also not a fine art form.

My intention in curating this exhibition is to introduce the nuance of contemporary Japanese medal art. Since I gathered scant information about Japanese artists in the medalllic art field, I asked my two friends, Masaharu Kakitsubo and Tsutomu Tamura to help organize this exhibition. Therefore, this exhibition is curated by the three of us, Tamura, Kakitsubo and Mashiko. Both Kakitsubo and Tamura are very influential to medal art in different ways. I met them at the London FIDEM in 1992.

Kakitsubo inherited a private struck medal company from his father and continues operating the company with his two younger brothers in Tokyo. He is internationally known as a contemporary medal art collector, and at the same time he himself is a medalllic sculptor. Tamura is a figurative sculptor based in Osaka who majored in sculpture at the Kyoto University of Arts. He is the creator of many public commemorative medals, such as the National High School Baseball Tournaments medal, parallel olympic (Paralympic) medal, etc. . His works, mainly in bronze, can be seen at civic institutions in the Osaka area.

The focus in selecting artists for Kakitsubo was; invite sculptors whose main material is bronze, or the medalllic artists. Tamura's intention was; introducing medal art to the sculptor who was not familiar with this unique art format. Inviting them to this exhibition would give the opportunity for a new application of this medium, in a medal art format. My intention was inviting artists who express themselves through Japanese traditional materials, and challenge them to express their thoughts in a medalllic art format."

..... partial catalogue text by Mashiko Nakashima /director



Above: Tsutomu Tamura,
Capricorn and Lad
bronze ed. 30, 2002

Right: Tsutomu Tamura, 2002
Aries and Boy, bronze, ed. 30



Below right: Masayuki Takemoto,
Butterfly, 2002 bronze, unique



Above:
Masaharu Kakitsubo,
Philippine Eagle, struck bronze,
1994 ed. 200

Contemporary Japanese Medallic Sculpture

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An exhibition of 70 medallic  
sculptures by 28 artists

Including a special exhibit of work by  
Keiichi Uryu (1919~1992).  
Recipient of the 1990 Saltus Award and  
father of the contemporary Japanese  
medal.

**March 1 to May 31, 2003**

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for abroad. Please make a check payable to:  
"Medialia Gallery".

## **AMSA WEBMASTER ANNOUNCING FIDEM 2002 EXHIBITION ON-LINE**

For all those who had the opportunity to enjoy the latest FIDEM Congress and exhibition in Paris and for all those that read and heard about it, our medals are what finally should remain.

We are planning to include a catalog / exhibition online in our archive of events with pictures of the featured medals from the American FIDEM delegation.

Please submit your images by email, as JPEG files, to the following address: emoreiro@emoreiro.com.

You may also send your pictures on paper to:  
ENRIQUE S. MOREIRO (AMSA Webmaster)  
Ave. Cañada Real 12 - 3 C, Plasencia 10600, Caceres (Spain).

## **PORTFOLIOS ON-LINE FOR AMSA MEMBERS**

All AMSA members who wish to have their mini web page published by AMSA, now have the opportunity at a very reasonable price. AMSA will charge \$40.00 per year, which include: set up, scanning and formatting of images (if required), hosting and maintenance. Our price and the fact that these portfolios will enjoy the AMSA website's traffic makes this offer very attractive. This experimental project aims to be part of our organization's fundraising efforts. Our fee maybe tax-deductible so consult with your accountant.

Members' pages will include the artist's bio plus up to eight images that the visitor can click and enlarge. They will also provide a mailing address and / or click on e-mail address so that visitors can contact the artist. Additions and changes on personal pages are recommended and expected, the Webmaster will perform them as requested, renewing a maximum of three images per year.

### **How to submit your non returnable material:**

1) You can send us your pictures by email, as JPEG files. If you don't have access to a scanner, paper copies are welcome. (Keep in mind that the quality for online publication is not equivalent to that of printed images; by previously optimizing every image that we publish on-line, we try to compensate for this relative loss of quality. The fact is that whilst a good picture is very welcome, an impeccable and expensive professional copy is not indispensable). Text should be submitted as text files by e-mail or on diskette by regular mail. Please don't send in texts on paper unless it is impossible for you to have them typed, since it increases notably the amount of work.

Our e-mail address: emoreiro@emoreiro.com.

### Our mailing address:

ENRIQUE S. MOREIRO (AMSA Webmaster),  
Ave. Cañada Real 12 - 3 C, Plasencia 10600, Caceres (Spain).

2) Make your \$40.00 check payable to AMSA and send it to Anne-Lise Deering, Secretary, AMSA, P.O. Box 1201, Edmonds, WA 98020. Foreign requests are to be paid in U.S. dollars drawn on a U.S. Bank.



### "Will Sculpt for Food"

After years of uneasy existence as a group of people concerned with the destination of medallic art we are now facing the same challenges as in the beginning of our organization 20 years back.

Today even more than ever, we need to confront some thorny issues which if not addressed may continue to come back and hamper our progress. Just for starters allow me to raise a few questions that most of us stumble upon from time to time.

• Why isn't our profession getting a wider recognition in modern society? • What does it take to turn our passion for art medals into a regular business with a large economic effect? Why aren't there enough opportunities for gainful employment within the existing governmental or private agencies? • What is needed for establishment of a system of mutual trust and respect between the creative talent and the business community that would allow for less room for the mediocre art so dominant in today's market? • How can we bring closer together the groups supporting the numismatic art and the practicing artist seeking a greater opportunity to expand and to excel? • Wouldn't it be more beneficial for us to come up with a list of guidelines in order to help a potential employer or a commissioning party to meet and work with the most suitable artists on the basis of fairness and in recognition of the copyright law? • Why wouldn't it be universally accepted as a rule that the artistic contribution deserves a credit and the name recognition on each and every piece of work produced as well as the artistic control over the quality of reproduction of the original work of art? • How can it all be accomplished and how soon can it be a subject of our membership's discussion and suggestion?

If we alone cannot find all the answers and solutions shouldn't we seek expert help and advice outside our ranks?

No matter what our goals, they need to be redefined so we can attempt to elevate the status of our occupation from the hobby level to the standards of true professionalism. Just consider the widening field of coin and medal collector base, expanding right in front of us by leaps and bounds thanks to a great degree the improvement in the means of information and communication.

Why not take advantage of the ongoing cyber revolution and regain control over the destiny of our profession protecting the generations of future collectors against the shallow and mediocre art that if not checked will forever remain as a distorted reflection of our times.

Before we act let's get out of our studios, garages, cubicles and basements and discuss our problems and needs together, in a sincere attempt to find out all those "what's, why's and how's" that make our life more confusing and complicated than we deserve.

Alex Shagin  
AMSA first vice-president

### AMSA MEMBERS

#### Be prepared for a big event in 2005 !!!

AMSA has scheduled a major exhibition of members work at a prestigious art museum gallery in the Los Angeles area that has the potential to be a turning point for AMSA and a vehicle for bringing our art form before a large international audience. The museum greets millions of visitors and only schedules four special exhibitions per year. It will open the third week of January 2005, and run for three months. The museum staff will mount the exhibit, including cases, labels, visuals and additional copy, will host the opening artists reception and provide extensive media exposure for print and TV. They will charge no gallery commission, but instead put a potential buyer in touch directly with the artist.

The museum collection is world renowned and includes sculptural examples of almost all major American and European artists. The Gallery director has asked only that the primary focus of the AMSA exhibition be representational art. Abstract and non-representational art is openly welcome, it is simply that the primary focus should be representational, in a permanent media, and under four inches in any dimension. This exhibition is about "our" art form, and about "us" as artists. The gallery has placed no limitation on the number of pieces shown by each artist! There is exhibition space for 200-300 medals, so get your creativity working now for this prestigious exhibit!

More details will be forthcoming, but plan that judging will be by slides/photos, with only a minimal handling fee and sales commission to AMSA to help defray costs. The exhibition is being arranged and curated by AMSA member Geri Jimenez Gould.

#### U.S. Delegate Cory Gilliland on FIDEM dues:

Speaking of euros, I want to advise you of a problem that is going to affect new members as well as old members that have not yet renewed for this year. FIDEM dues are thirty five euros a year. Last fall when I put out the word about membership renewals the dollar and the euro were within a cent of being at par so we set the dues at thirty five dollars. Since then the euro has gained in value against the dollars and they are now more than ten cents a part. Our treasury, which never has been large, is exhausted. Unless something happens to bring the two currencies back together, dues will have to go up next year.



### **Report on AMSA SURVEY**

By Mel Wacks

Thanks to the 20% of our members who participated in our survey. Here is a summary of the results. Note that members were invited to check more than one answer in a category, so that all answers to a question could add up to more than 100%.

1. 55% consider themselves medallists/artist, 33% are medal collectors, and a few are writers, researchers and marketers.
  - 2a. 39% of our medallists/artists designed 1-4 medals in the last 12 months, while 11% created 5-9, and just 6% designed more than 10.
  - 2b. Out of the medals designed, 15 were for commissions.
  - 2c. Of those medallists/artists responding, 17% would charge less than \$1,000 for a 2-sided medal (portrait plus 3-D reverse), 25% \$1,000-\$1,999, and 38% \$2,000 or more.
  - 3a. Of the collectors responding, 30% have purchased 1-4 medals in the last 12 months, 10% 5-9 medals, and 60% more than 10.
  - 3b. Of the collectors responding, fewer than 15% have under 25 medals, 31% have 25-100, 46% have more than 100, and one collector has over 1,000!
  - 3c. Of the collectors indicating the most they have spent for a medal, 18% say \$25-\$100, 73% indicate over \$100, and one wrote in more than \$1,000.
- One member commented: "Price should not exceed \$300, that is where they begin to compete with the classics."
- 3d. Respondents were about evenly divided as to the types of medals they collect: historical, portraits, modern commemoratives, topical, cast and struck.
  - 3e. Collectors locate medals at auctions, shows, exhibits, coin publications, dealers ... and by swapping.

4. Over half of the respondents are members of the American Numismatic Society, American Numismatic Association and FIDEM, about a quarter are members of BAMS and National Sculpture Society. Also mentioned were American Women Artists and Allied Artists.
5. 50% of survey participants subscribe to Coin World, and 39% are members of Medal Collectors of America. About 10% read World Coin News and Numismatic News. Also mentioned were Metalsmith Magazine and American Crafts.
6. Three areas were mentioned by individuals as places they would like to have local meetings: Midwest, Seattle and New York.
7. 67% of respondents indicated we should hold an annual get-together, while only 11% said no. 56% said it should be in New York City, while 28% indicated it should be held at the ANA (American Numismatic Association) Convention. Several indicated the sites should rotate, which would happen if it was held in conjunction with the ANA.
8. The rate which members would like the goals of AMSA to be (from 1 to 10) are:
  - Camaraderie with medallists/collectors ... 9
  - Helping medallists to obtain commissions ... 9
  - Promote medal collecting ... 8
  - Help members to sell medals ... 7.5
  - Coordinate exhibits ... 6.5

Additional comments included: Offer medals for sale on AMSA website, produce annual medal like BAMS, attract more collectors, promote medals similarly to the way fine prints were promoted.

I think that these results and ideas should be carefully reviewed to give us guidance in the future. And just to add one personal comment: I strongly recommend that AMSA have several meetings a year in New York City where members can get together, shmooze, trade, and perhaps hear a talk ... plus an annual meeting at the ANA.

### **Update on FIDEM from U.S. delegate Cory Gilliland.**

The FIDEM delegate from Portugal has contacted me to advise that the City Council of Seixal, Portugal ( the site of the 2004 FIDEM), is sponsoring the "III International Biennial of Contemporary Medal-Seixal" which run from November 22,2003 until January 17,2004. They are seeking entries for this international competition for which there will be two cash prizes. A Grand Prize of 4,000 euros (approximately US\$4410.00) and a New Techniques and Materials Prize of 2500 euros (approximately US\$ 2757.00). Prize winners deed their medals to the City. Artists may enter no more than three medals and they must be submitted before July 31,2003. I am unaware of any entry fee.

If you are interested in exhibiting please contact the sponsors directly. They are:

III International Biennial of Contemporary Medal-Saixal, Divisao de Accao Cultural-Forum Cultural do Seixal  
 Quinta dos Franceses  
 2840-499 Seixal  
 PORTUGAL  
 Tel.: 21 22 64 11/2/7  
 Fax 21 222 64 18  
 E-mail: [terese.re@cmseixal.pt](mailto:terese.re@cmseixal.pt)      [www.cm-saixal.pt](http://www.cm-saixal.pt)





## AMSA Membership Application 2002-2003

Membership runs from Sept. 1, 2002 to Aug. 31, 2003.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ \_\_\_\_\_ to further help AMSA reach its goals

*I am an :*

Name: \_\_\_\_\_ *Artist* \_\_\_\_\_ *Sculptor* \_\_\_\_\_ *Dealer* \_\_\_\_\_

Address: \_\_\_\_\_ *Collector* \_\_\_\_\_ *Producer or supplier* \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ *Other* \_\_\_\_\_

Home Phone: \_\_\_\_\_ Email Address: \_\_\_\_\_

Day Phone (studio/work): \_\_\_\_\_ Please send completed application and payment in US Dollars to:  
American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:  
Newsletter editor, AMSA, PO. Box 1201, Edmonds, WA 98020

Your address label will state when your membership expires....

Please let us know if you can help by holding an office or be on a committee. Thanks !!!!!

This newsletter is published quarterly.

### **Deadline for the next newsletter is July 1, 2003.**

Articles or news received after that date may not be included in the next newsletter.

Please submit articles by e-mail if possible. Thanks!

Send articles, news of interest and advertising to Editor:

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